

FACULTY OF MUSIC
UNIVERSITY OF TORONTO

CONTEMPORARY MUSIC ENSEMBLE

ROBIN ENGELMAN, CONDUCTOR

FRIDAY FEBRUARY 14, 1986

8 PM

WALTER HALL

PROGRAMME

La Création du monde (1923)

Darius Milhaud
(1892-1974)

Christine Feierabend, Leslie Newman, flutes
Genevieve Graham, oboe
Brian Simpson, Ameene Shishakly, clarinets
William Cannaway, bassoon
Linda Bronicheski, horn
Robert DiVito, Valerie Cowie, trumpets
John Loretan, trombone
Maurizio Rossetto, saxophone
Andrew Dittgen, piano
John Thompson, Blair Mackay, percussion
Marc Sabat, Carol Fujino, violins
Laura Jones, violincello
Richard Walters, double bass

Poem for Viola and Chamber Orchestra (1959)

Karel Husa
(b. 1921)

Rifat Qureshi, viola
Genevieve Graham, oboe
Linda Bronicheski, horn
Glenn Hodgins, piano
Marc Sabat, Nicole Zarry, Kenji Fuse, violins 1
Carol Fujino, Mary Ann Fujino, Anita Buttemer, violins 11
Anya Aide, Julian Fisher, violas
Laura Jones, violoncello
Richard Walters, double bass

INTERMISSION

Missa Brevis (1985)

Colin Eatock
(b. 1958)

Christine Feierabend, flute
Genevieve Graham, oboe
Brian Simpson, clarinet
Ameene Shishakly, bass clarinet
William Cannaway, bassoon
Linda Bronicheski, horn
Robert DiVito, trumpet
John Loretan, trombone
John Thompson, percussion
Laurel Federbush, harp
Pamela Deacon, Laura MacGregor
Susan Murley, Adrienne Pieczonka, sopranos
Marianne Bendig, Edith Pritchard, Mary Soulis, altos
Michael McVeety, James Pinhorn, David Playfair, tenors
Sasha Rapoport, Sheldon Rose, Clark Ross, John White, basses

Five Orchestral Pieces, Op. 16 (1909) **Arnold Schoenberg**
(1874-1951)
transcribed for chamber orchestra by Felix Greissle

Christine Feierabend, flute
Genevieve Graham, oboe
Brian Simpson, clarinet
William Cannaway, bassoon
Linda Bronicheski, horn
Glenn Hodgins, piano
Andrew Dittgen, harmonium
Marc Sabat, Carol Fujino, violins
Rifat Qureshi, viola
Laura Jones, violoncello
Richard Walters, double bass

★ ★ ★ ★ ★ ★ ★ ★

-NOTES-

La Création du monde

Darius Milhaud

We are afforded a glimpse into the **création** of Milhaud's **Création** by the composer's autobiography, **Notes Without Music**:

"When I arrived in New York (in 1922), I had told the newspapermen interviewing me that European music was considerably influenced by American music. 'But whose music?' they asked me; 'Macdowell's or Carpenter's?'" 'Neither,' I answered. 'I mean jazz.' ... Harlem had not yet been discovered by the snobs and aesthetes: we were the only white folk there. The music I heard was absolutely different from anything I had ever heard before, and was a revelation to me. Against the beat of drums the melodic lines criss-crossed in a breathless pattern of broken and twisted rhythms. A negress whose grating voice seemed to come from the depths of the centuries, sang in front of the various tables. With despairing pathos and dramatic feeling, she sang over and over again to the point of exhaustion, the same refrain to which the constantly changing melodic pattern of the orchestra wove a kaleidoscopic background...Its effect on me was so overwhelming that I could not tear myself away ... As soon as I came back from the United States, I got into touch with Fernand Léger and Blaise Cendrars, with whom I was to work on a new ballet...Cendrars chose for his subject the creation of the world, going for his inspiration to African folk-lore...Léger wanted to adapt primitive negro art... with African divinities expressive of power and darkness. ...At last in *La Création du monde*, I had the opportunity I had been waiting for to use those elements of jazz to which I had devoted so much study.

I adopted the same orchestra as used in Harlem...The Ballets Suédois gave the first performance (October 25, 1923). Léger's contribution helped to make it an unforgettable spectacle. The critics decreed that my music was frivolous and more suitable for a restaurant or a dance-hall than for the concert-hall. Ten years later the self-same critics were discussing the philosophy of jazz and learnedly demonstrating that *La Création* was the best of my works!"

According to Collaer, in the African mythology underlying Cendrars's story, the world was born through the incantations

of African divinities, not with a terrifying, cataclysmic shock, but with the harmonious and peaceful appearance of animals and plants. Day emerged from night with the meeting of man and woman; their dance of desire, followed by wild embrace assuring life on earth, was followed by peace once again, and the coming of spring. With reference to tonight's programme, it may be noted that it was Milhaud who conducted the first French performances of Schoenberg's **Pierrot Lunaire**. Schoenberg subsequently presented Milhaud with his own annotated score of his **Five Orchestral Pieces**.

Poem for Viola and Chamber Orchestra

Karel Husa

The **Poem for Viola and Chamber Orchestra** was composed in Ithaca, N.Y. during the summer of 1959. It was first performed on June 12, 1960, by Ulrich Koch, with Hans Rosbaud conducting the South West German Radio Orchestra, at the World Music Days of the International Society for Contemporary Music in Cologne, Germany. The American premiere took place on June 8, 1968, with Guillermo Perich as viola soloist and the composer conducting the Baltimore Symphony Orchestra. The three sections of the **Poem**, *improvvisando - misterioso - dolce*, are played without interruption, and are all based on a single twelve-tone row. Following the premiere, the **Poem** was acclaimed for its lyricism, its fantasy, and its suggestions of folklore qualities.

K. H.

Karel Husa, internationally known composer and conductor, was born in Prague in 1921, where he studied at the Conservatory and Academy of Music. Between 1946 and 1954 he lived in Paris, where he studied with Arthur Honegger and Nadia Boulanger, as well as with Jean Fournet and André Cluytens. Since 1954 he has been the Kappa Alpha Professor of Music at Cornell University. Husa's **Third String Quartet** received the Pulitzer Prize in 1969. His **Music for Prague 1968** has had over 5000 performances in both orchestral and band versions. Other works include the **Apotheosis of This Earth**, the ballet **The Trojan Women**, two symphonies, and many chamber, piano and solo works. He has received awards and commissions from the Guggenheim, Koussevitsky,

and Holland-U.S. Foundations, the Prague and Belgian Academies, the New York Philharmonic Orchestra, the National Endowment for the Arts, and the Fine Arts String Quartet.

Missa Brevis

Colin Eatock

The mass is the oldest genre of Western music with a continuing tradition to the present. The first complete polyphonic setting of the mass text is believed to have been written in the middle of the fourteenth century by Guillaume de Machaut, and since then this text has been set by a host of composers including Dufay, Palestrina, Monteverdi, Bach, Haydn, Mozart, Beethoven, Schubert, Bruckner and Stravinsky. Understandably, a vast tradition of procedures regarding the setting of the mass has grown over the centuries, but so also has a long list of exceptions to these procedures: Palestrina disregards the correct number of repetitions in the Kyrie; Bach adds a word or discards a syllable to make the text of the Gloria fit his pre-composed music; Schubert drops an entire phrase of the Credo for unexplained reasons. In light of these liberties, I hope that my minor transgressions will be excused by the listener.

C.E.

Mr. Eatock obtained the degrees of M.A. in Music Criticism from McMaster University in 1984, and Mus.M. in Composition from the University of Toronto in 1985.

Five Orchestral Pieces

Arnold Schoenberg

Among the most remarkable orchestral works of this century, the **Five Orchestral Pieces** were composed in 1909, the same year as the **Three Piano Pieces Op.11** and **Erwartung**, and almost fifteen years before Schoenberg was to develop his twelve-tone method. There are five different versions: three orchestral editions (published in 1912, 1922, and 1949), Webern's two-piano arrangement (1913), and the present transcription, made by Schoenberg and his son-in-law Felix Greissle, for performance by Schoenberg's Society for

Private Musical Performances, in Vienna, between 1919 and 1922. In a diary entry (January 27, 1912) Schoenberg refers to the titles which first appeared in the 1922 score:

"Letter from Peters ... Wants titles for the orchestral pieces — for publisher's reasons. Maybe I'll give in, since I've found titles that are at least possible. On the whole, not sympathetic to the idea. For a wonderful thing about music is that one can say everything in it, so that he who knows understands everything, and yet one hasn't given away one's secrets — the things one doesn't admit even to oneself. But a title gives one away. Moreover, whatever was to be said, has been said, by the music. Why, then, words as well? If words were necessary, they would be there all along. But art says more than words. Now, the titles which I may perhaps provide give nothing away, since they are in part very obscure, and in part technical, namely:

- 1 Premonitions (everyone has these)*
- 11 The Past (everyone has that too)*
- 111 Chord-Colours (technical)*
- 1v Peripetia (general enough, I think)*
- v The Obligato Recitative (perhaps better, the "fully-developed" or the "endless" Recitative)*

However, all of this with the comment that the titles were provided for reasons having to do with publication, not with the "poetic" content.

Each piece presents at its outset the basic intervallic and rhythmic materials out of which, through transformations and variants, the entire piece is composed. Some technical features of **Premonitions** would include the frequent tempo changes, the ostinatos, the pedal harmony which is sustained for most of the piece, and the astonishing variety of imitative devices. The wistful cello opening and harmonic sonority of **The Past (Yesteryears)** may perhaps appear programmatic. The formal design modifies the ternary shape as abcabc. Although renamed "Summer Morning by a Lake" in the 1949 score, the title **Colours** would refer not only to the changing instrumental timbres sounding

the basic five-note chord, but also to the "colouring" of the chord by a canonic three-note motive, the derivation of all the motives from that chord (as different "colours" emanating from the chord), and indeed also to the chord's being "coloured" by its gradual progression towards a point of rhythmic, motivic, and dynamic intensity then falling back again to its initial stillness. "A sudden change of fortune or direction" (**Peripetia**) might refer to the alternation of motivic events in the fourth piece. Finally, the **Obbligato Recitative** casts aside the characteristic technical devices of the other pieces (such as ostinatos, pedal points, formal subdivisions, exact restatements) and sets forth one long, continuously developing melodic line, which weaves around from instrument to instrument throughout.

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Administrator for the Ensemble: Edward Laufer

KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord have mercy upon us.
Christ have mercy upon us.
Lord have mercy upon us.

GLORIA

Gloria in excelsis Deo.
Et in terra pax hominibus
bonae voluntatis. Laudamus te,
benedicimus te,
adoramus te,
glorificamus te;
gratias agimus tibi
propter magnam gloriam tuam;
Domine Deus,
Rex coelestis;
Deus pater omnipotens:
Domine Fili unigenite,
Jesu Christe;
Domine Deus,
Agnus Dei,
Filius Patris;
Qui tollis
 peccata mundi,
 miserere nobis.
Qui tollis
 peccata mundi,
 suscipe deprecationem nostram.
Qui sedes
 ad dexteram Patris,
 miserere nobis;
quoniam tu solus Sanctus,
tu solus Dominus
tu solus altissimus, Jesu Christe,
cum Sancto Spiritu
in gloria Dei Patris.
Amen.

Glory to God on high.
And on earth peace to men
of good will. We praise Thee,
we bless Thee,
we adore Thee,
we glorify Thee;
thanks we give unto Thee
for Thy great glory;
Lord God,
King of heaven,
God the Father Almighty.
O Lord, only-begotten Son,
Jesus Christ;
O Lord God,
Lamb of God,
Son of the Father;
Thou that takest away
 the sins of the world,
 have mercy upon us.
Thou that takest away
 the sins of the world,
 receive our prayer.
Thou that sittest
 at the right hand of the Father,
 have mercy upon us.
For Thou alone art holy,
Thou alone art Lord,
Thou alone art most high, Jesus Christ,
with the Holy Ghost
in the glory of God the Father.
Amen.

CREDO

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium
et invisibilium;
Et in unum Dominum,
Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum
ante omnia saecula,
Deum de Deo,
lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantiallem Patri,
per quem omnia facta sunt;
Qui propter nos homines
et propter nostram salutem
descendit de coelis,
et incarnatus est
de Spiritu Sancto

I believe in one God,
the Father Almighty,
Maker of heaven and earth,
of all things visible
and invisible;
and in one Lord,
Jesus Christ,
only-begotten Son of God,
and begotten of the Father
before all worlds,
God of God,
Light of Light,
true God of true God,
begotten, not made,
of one substance with the Father,
by whom all things were made;
Who for us men
and for our salvation
came down from heaven,
and was made incarnate
by the Holy Ghost

ex Maria Virgine,
et homo factus est;
crucifixus etiam pro nobis,
sub Pontio Pilato passus
et sepultus est;
et resurrexit tertia die
secundum Scripturas;
et ascendit in coelum;
sedet ad dexteram Patris,
et iterum venturus est cum gloria
iudicare vivos et mortuos,
cujus regni non erit finis;
et in Spiritum Sanctum
Dominum et vivificantem,
qui ex Patre Filioque
procedit,
Qui cum Patre et Filio
simul adoratur et conglorificatur,
Qui locutus est per Prophetas;
et unam sanctam catholicam
et apostolicam ecclesiam;
confiteor unum baptisma,
in remissionem peccatorum,
et expecto resurrectionem mortuorum,
et vitam venturi saeculi.
Amen.

SANCTUS

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
gloria tua;
Hosanna in excelsis:
Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

AGNUS DEI

Agnus Dei, qui tollis
peccata mundi,
miserere nobis.
Agnus Dei, qui tollis
peccata mundi,
dona nobis pacem.

of the Virgin Mary
and was made man;
He was crucified also for us,
He suffered under Pontius Pilate
and was buried;
and He rose again on the third day
according to the scriptures;
and ascended into heaven;
He sitteth on the right hand of the Father,
and He shall come again with glory
to judge the quick and the dead,
whose kingdom shall have no end;
and I believe in the Holy Ghost,
the Lord and Giver of life,
Who proceeds from the Father
and the Son,
Who with the Father and Son
together is worshipped and glorified,
Who spoke through the Prophets;
and in one holy Catholic
and Apostolic Church;
I acknowledge one baptism
for the remission of sins,
and I look for the resurrection of the dead,
and life in the world to come.
Amen.

Holy, holy, holy,
Lord God of Hosts.
Heaven and earth are full
of Thy glory;
Hosanna in the highest.
Blessed is He that cometh
in the name of the Lord.
Hosanna in the highest.

Lamb of God, Who takest away
the sins of the world,
have mercy on us.
Lamb of God, Who takest away
the sins of the world,
give us peace.

UPCOMING EVENTS AT THE FACULTY OF MUSIC

- FEBRUARY 24 PUBLIC MASTERCLASS GHEORGHE ZAMFIR, PIPES OF
PAN, WITH THE ORFORD STRING QUARTET
7 PM GEIGER-TOREL ROOM FREE
- FEBRUARY 27 THURSDAY NOON SERIES MUSIC BY STUDENT COMPOSERS
12.10 PM WALTER HALL FREE
- MARCH 6 UNIVERSITY OF TORONTO GUITAR ENSEMBLE ELI KASSNER
DIRECTOR, WORKS BY BROUWER, JAMIESON AND HANDEL
8 PM WALTER HALL \$3.00
- MARCH 7, 8 OPERA DIVISION PRESENTS 'GIANNI SCHICCHI' BY PUCCINI
14, 15 AND 'LES MAMELLES DE TIRESIAS' BY POULENC
8 PM MACMILLAN THEATRE \$12/\$7 STUDENTS, SENIORS

The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year there are many recitals by Faculty members and students as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information telephone 978-3744 or 978-3751.

Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome, and are eligible for an income tax receipt. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Ontario M5S 1A1. Telephone 978-3761.